4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

with the more imaginative Japanese. It is to be noted, however, that the Ainu, though to a certain extent as imitative as monkeys, have also a large amount of personality and originality, due to their shy and unsocial habits. This originality is not surprising when we remember that they are taught nothing, and that each man provides for himself and his family, but has no markedly friendly feelings towards his neighbours; in other words, it is a state of degradation very similar to that of wild animals. Perfect indifference is shown by the people of one village towards those of another. They are neither friends nor foes. All have a right to live, but as for helping one another, that is out of the question.

Having no written documents, each man, in his easy-going manner, recites and sings as best pleases himself such verses or legends as he has heard from his father or from some other person, and the result is that, according to the reciter's greater or smaller poetical and musical tastes, the grandfather's composition, already altered by his father, is again altered by the son, which makes it a composition of his own. This transformation of a given theme is common even among civilised nations when people are set to repeat the same story verbally transmitted from one to the other—the version of the third person has but little in common with that of the first. If this we do with a spoken narrative, how much more with tunes learned by ear only, and characterised in the delivery by individual temperament and transient mood.

The Ainu do not teach these legends to their children, and if learned at all they are merely "picked up" by ear and, in a manner, at random; therefore, most Ainu profess ignorance as to their existence, and a man, when I asked him if he knew any, scornfully answered in these identical words, translated:—"The Ainu are taught nothing, and they know nothing."

The few legends, &c., that I heard were told me by Benry at Piratori, and by another old man, the chief of a village up the Saru River. The title of one was "Tushi-une-pan"—"Twice Below;" the story of Yoshitsune, a Japanese hero, and Samoro-kuru (a Japanese man-friend of Yoshitsune), who came to Yezo and had a great struggle with a huge fish, which was harpooned by them and disappeared twice under the water, capsizing the boat which contained the two fishermen.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

prescribed design and length under her clothing.[1] This is called the *upshoro* (or *upsoro*) *kut*, but in ancient tradition it is referred to as *a-eshimukep*. *A* is an honorific corresponding to the Japanese *O*, and *eshimukep* means 'most hidden thing'. Other names used only by old people are *ishirimauriri* meaning 'sustaining great [or bodily] strength', *raun kut* or *ram kut*, under-girdle or soul or spirit girdle. At first he discovered only three types of *kut*, which were said to indicate three lines of matrilineal descent and were associated respectively with Wakka-ush Kamui, the deity of fresh water, Kim-un Kamui, the bear deity and Rep-un Kamui, the sea deity or grampus. Each type is woven in a particular way, with a definite number of strands and attached tabs, and is made of wild flax (*hai*). Every woman inherits from her mother her type of *kut*; men are supposed to have no knowledge of them and are never allowed to see them; even among themselves women are cautious about talking of them or exposing them. Girls are taught that they must not reveal the secret of their girdle to anyone. At the time of Munro's investigations in the early thirties many young women were no longer capable of making girdles for themselves, and older women had to do it for them when a new one was required. They knew little more than the names of the *kamui* to whom their girdles were dedicated. The *kut* were reputed to have magical powers by means of which women were said to be able to calm a storm, hold back

[1] The following is extracted from a letter dated April 14th, 1934, from Munro: 'There is a special measure for the girdle, as I am informed by two women independently. The girdle, or rather its cord, is measured between the outstretched hands, the cord (*tush*) being held between the end of the thumb and the forefinger. . . . Obviously the span differs in different persons. But there is another source of difference in length. I am told that women of small size measure the difference between the sum of the measured lengths thus obtained and the conventional length for a special deity by a short measure between the shoulder joint and the thumb, while those of large size measure it between the top of the sternum and the thumb. Both these are called *atem* (*at-tem*, half arm's length) though there is a difference of several inches. The length between the outstretched arms is called *shine-tem* or one arm's stretch. They call this now by the Japanese name, one *ken*, which is 6 feet, and would say that a *tush* is so many *ken* and a half. Obviously such measurements are not constant. Moreover . . . the *kut* is strictly private in each family line of matrilineal succession, so increment of difference in length is unavoidable. However, women interrogated separately are quite positive that the length of their own cord has not changed, because the measure was handed down from the sacred ancestral source. Unfortunately, I can find no note as to the age at which girls were first given their girdles, whether a small girdle was given to young girls, and whether the first assumption of the girdle was accompanied by any ceremony.'